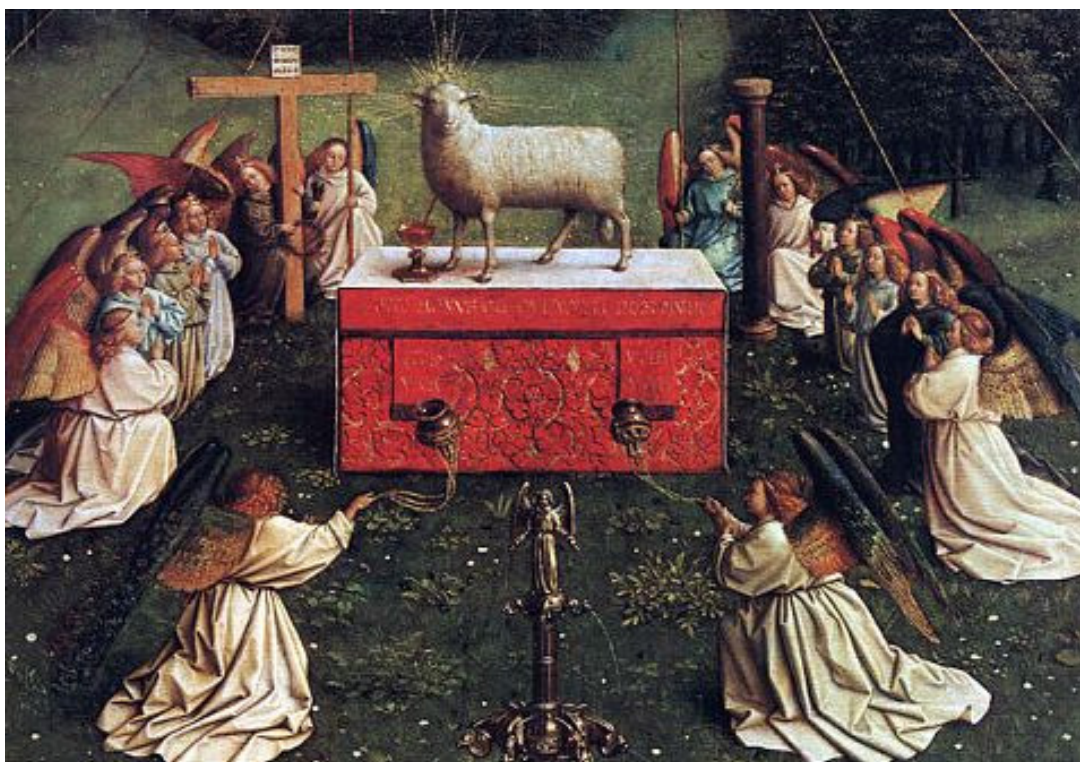




ST JOHN'S CATHEDRAL BRISBANE

JOHANN SEBASTIAN BACH (1685-1750)

St Matthew Passion



7pm, Good Friday, 14 April 2017

Presented by

The University of Queensland

UQ Singers

UQ Chamber Singers

The Choristers of St John's Cathedral

Paul McMahon (Evangelist)

Pulse Chamber Orchestra

directed by Patrick Murphy

UQ Singers Voice Lecturers

Shaun Brown & Sarah Crane

UQ Chamber Singers Conductor

Graeme Morton

Pulse Chamber Orchestra Conductor

Patrick Murphy

Evangelist

Paul McMahon

Jesus: Marcus Bakvis

Petrus: Joshua Clifford

Pilatus: Daniel Yasar

Judas: Zachary Vella

High Priest: Kristian Scott

Ancilla I: Naomi Klazinga

Ancilla II: Beatrix Passmore

Testis I: Jaimee Dowsett

Testis II: Jacquelyn Prior

Pontifex I: Lachlan Matthews

Pontifex II: Matthew Fraser

Uxor Pilati: Brianna Rankine

LIST OF MOVEMENTS

Part One

1. **Kommt, ihr Töchter, helft mir klagen** – Chorus I & II
2. **Recitative** – Evangelist & Jesus
3. **Herzliebster Jesu, was hast du verbrochen** – Chorus I & II
- 4a. **Recitative** – Evangelist
- 4b. **Ja nicht auf das Fest** – Chorus I & II
- 4c. **Recitative** – Evangelist
- 4d. **Wozu dienet dieser Unrat** – Chorus I
- 4e. **Recitative** – Evangelist & Jesus
- 5 – 6. **Recitative** *Du lieber Heiland du* and **Aria** *Buß und Reu* –
Alto: Talia Garrett-Benson
7. **Recitative** – Evangelist & Judas
8. **Aria** *Blute nur, du liebes Herz!* – **Soprano:** Genevieve Nolan
- 9a. **Recitative** – Evangelist
- 9b. **Wo Willst du, daß wir dir bereiten das Osterlamm zu essen?** – Chorus I
- 9c. **Recitative** – Evangelist & Jesus
- 9d. **Recitative** – Evangelist
- 9e. **Herr, bin ich's?** – Chorus I
10. **Ich bin's, ich solite büßen** – Chorus I & II
11. **Recitative** – Evangelist, Jesus & Judas
- 12 – 13. **Recitative** *Wiewohl mein Herz in Tränen schwimmt* and
Aria *Ich will dir mein Herz schenken* – **Soprano:** Alison Paris
14. **Recitative** – Evangelist & Jesus
15. **Erkenne mich, mein Hüter** – Chorus I & II
16. **Recitative** – Evangelist, Petrus & Jesus
17. **Ich will hier bei dir stehen** – Chorus I & II
18. **Recitative** – Evangelist & Jesus
- 19 – 20. **Recitative** *O Schmerz! Hier zittert das gequälte Herz* & **Aria** *Ich will bei meinem Jesus wachen* –
Tenor: Mattias Lower, and Chorus I & II

21. **Recitative** – Evangelist & Jesus

22–23. **Recitative** *Der Heiland fällt vor seinem Vater nieder* and **Aria** *Gerne will ich mich bequemen, Kreuz und Becher anzunehmen* – **Bass:** Daniel Darveniza

24. **Recitative** – Evangelist & Jesus

25. **Was mein Gott will, das g'scheh allzeit** – Chorus I & II

26. **Recitative** – Evangelist, Jesus & Judas

27a. **Aria** *So ist mein Jesus nun gefangen* – **Soprano:** Alexandra Godbold, **Alto:** Maria Woolford, and Chorus I & II

27b. **Sind Blitze, sind Donner in Wolken** – Chorus I & II

28. **Recitative** – Evangelist & Jesus

29. **O Mensch, beweine deine Sünde groß** – Chorus I & II

Part Two

30. **Aria** *Ach, nun ist mein Jesus hin!* – **Alto:** Siobhan Buttin, and Chorus I & II

31. **Recitative** – Evangelist

32. ***Mir hat die Welt trüglich gericht't*** – Chorus I & II

33. **Recitative** – Evangelist, Testis I, Testis II & Pontifex I

34 – 35. **Recitative** *Mein Jesus schweigt zu falschen Lügen stille* and **Aria** *Geduld, Geduld! Wenn mich falsche Zungen stechen* – **Tenor:** Mattias Lower

36a. **Recitative** – Evangelist, Pontifex & Jesus

36b. ***Er ist des Todes schuldig!*** – Chorus I & II

36c. **Recitative** – Evangelist

36d. ***Weissage uns, Christe, wer ists, der dich schlug?*** – Chorus I & II

37. ***Wer hat dich so geschlagen*** – Chorus I & II

38a. **Recitative** – Evangelist, Ancilla I, Ancilla II & Petrus

38b. ***Wahrlich, du bist auch einer von denen; den deine Sprache verrät dich*** – Chorus I

38c. **Recitative** – Evangelist & Petrus

39. **Aria** *Erbarme dich, mein Gott, um meiner Zähren Willen!* – **Alto:** Talia Garrett-Benson

40. ***Bin ich gleich von dir gewichen*** – Chorus I & II

- 41a. **Recitative** – Evangelist & Judas
- 41b. ***Was gehet uns das an? Da siehe du zu!*** – Chorus I & II
- 41c. **Recitative** – Evangelist, Pontifex I, and Pontifex II
42. **Aria** *Gebt mir meinen Jesum wieder!* – **Bass:** Daniel Darveniza
43. **Recitative** – Evangelist, Pilatus & Jesus
44. ***Befiehl du deine Wege*** – Chorus I & II
- 45a. **Recitative** – Evangelist, Pilatus, Uxor Pilati, and Chorus I & II
- 45b. ***Laß ihn kreuzigen!*** – Chorus I & II
46. ***Wie wunderbarlich ist doch diese Strafe!*** – Chorus I & II
47. **Recitative** – Evangelist & Pilatus
- 48 – 49. **Recitative** *Er hat uns allen wohlgetan* and **Aria** *Aus Liebe will mein Heiland sterben* – **Soprano:** Naomi Jowett
- 50a. **Recitative** – Evangelist
- 50b. ***Laß ihn kreuzigen!*** – Chorus I & II
- 50c. **Recitative** – Evangelist & Pilatus
- 50d. ***Sein Blut komme über uns und unsre Kinder*** – Chorus I & II
- 50e. **Recitative** – Evangelist
- 51 – 52. **Recitative** *Erbarm es, Gott! Hier steht der Heiland angebunden* and **Aria** *Können Tränen meiner Wangen* –
Alto: Talia Garrett-Benson
- 53a. **Recitative** – Evangelist
- 53b. ***Gegrüßet seist du, Jüdenkönig!*** – Chorus I & II
54. ***O Haupt, voll Blut und Wunden*** – Chorus I & II
55. **Recitative** – Evangelist
- 56 – 57. **Recitative** *Ja, freilich will in uns das Fleisch und Blut zum Kreuz gezwungen sein* and **Aria** *Komm, süßes Kreuz, so will ich sagen* – **Bass:** Troy Castle
- 58a. **Recitative** – Evangelist
- 58b. ***Der du den Tempel Gottes zerbrichst*** – Chorus I & II
- 58c. **Recitative** – Evangelist
- 58d. ***Andern hat er geholfen und kann ihm selber nicht helfen*** – Chorus I & II

58e. **Recitative** – Evangelist

59 – 60. **Recitative** *Ach Golgatha, unselges Golgatha!* and

Aria *Sehet, Jesus hat die Hand uns zu fassen ausgespannt, kommt!* –

Alto: Siobhan Buttin

61a. **Recitative** – Evangelist & Jesus

61b. ***Der rufet dem Elias!*** – Evangelist & Chorus I

61c. **Recitative** – Evangelist

61d. ***Halt! Laß sehen, ob Elias komme und ihm helfe*** – Evangelist & Chorus II

62. ***Wenn ich einmal soll scheiden*** – Chorus I & II

63a. **Recitative** – Evangelist

63b. ***Wahrlich, dieser ist Gottes Sohn*** – Chorus I & II

64 – 65. **Recitative** *Am Abend, da es kühle war* & **Aria** *Mache dich, mein Herze, rein* – **Bass:** Kevin Edwards

66a. **Recitative** – Evangelist

66b. ***Herr, wir haben gedacht, daß dieser Verführer sprach*** – Chorus I & II

66c. **Recitative** – Evangelist

67. **Recitative** *Nun ist der Herr zur Ruh gebracht* – **Bass:** Joshua Clifford, **Tenor:** Mattias Lower,

Alto: Maria Woolford, **Soprano:** Genevieve Nolan, and Chorus II

68. ***Wir setzen uns mit Tränen nieder*** – Chorus I & II

ENGLISH TRANSLATION

Part One

1. Chorus I & II and Chorale

(Daughters of Zion and Faithful Souls)

Come, daughters, help me lament,
behold! - Whom? - the Bridegroom!
Behold him! - how? - As a Lamb.
Behold! - what? - behold the patience,
look! - where? - at our guilt.
See him, out of love and graciousness
bear the wood for the Cross Himself.

*O innocent Lamb of God,
slaughtered on the trunk of the Cross,
patient at all times,
however you were scorned.
you have borne all sins,
otherwise we would have to despair.
Have mercy on us, o Jesus.*

2a. Evangelist

When Jesus had finished this speech, he said to His disciples:

Jesus

You know that in two days it will be Passover, and the Son of Man will be handed over to be crucified.

3. Chorale

Heart's beloved Jesus, how have you transgressed, that such a harsh sentence has been pronounced? What is the crime, of what kind of misdeed are you accused?

4a. Evangelist

Then the high priests and the scribes and the elders of the people gathered in the palace of the high priest, who was named Caiaphas, and took council how with deception they could seize Jesus and kill him. They said, however:

4b. Chorus I & II

Not, indeed, during the festival, so that there will not be an uproar among the people.

4c. Evangelist

Now when Jesus was in Bethany, in the house of Simon the leper, a woman came to him with a cup filled with valuable water; and she poured it upon his head as he sat at the table. When his disciples saw this, they were against it and said:

4d. Chorus I

What purpose does this foolishness serve? This water could have been sold for a high price and given to the poor.

4e. Evangelist

When Jesus heard this, he said to them:

Jesus

Why do you trouble this woman? She has done a good deed for me. You will have the poor with you always, but you will not always have me. She has poured this water on my body because I will be buried. Truly I say to you: wherever this Gospel will be preached in the whole world they will tell, in her memory, what she has done.

5. Recitative A (Chorus I)

O you dear Saviour,
when your disciples foolishly protest
that this virtuous woman
prepares your body
with ointment for the grave,
in the meantime let me,
with the flowing tears from my eyes,
pour a water upon your head!

6. Aria A (Chorus I)

Repentance and regret, repentance and regret rips the sinful heart in two. Thus the drops of my tears, desirable spices,
are brought to you, loving Jesus.

7. Evangelist

Then one of the twelve, named Judas Iscariot, went to the high priests and said:

Judas

What will you give me? I will betray him to you.

Evangelist

And they offered him thirty silver pieces. And from then on he sought opportunity to betray him.

8. Aria S (Chorus II)

Bleed out, you loving heart!
Alas! A child that you raised,
that nursed at your breast,
threatens to murder its caretaker,
since it has become a serpent.

9a. Evangelist

But on the first day of unleavened bread the disciples came to Jesus and said to him:

9b. Chorus I

Where do you want us to prepare to eat the Passover lamb?

9c. Evangelist

He said:

Jesus

Go into the city to a certain person and say to him: the Master says to you: my time is here, I will hold Passover in
your house with my disciples.

Evangelist

And the disciples did as Jesus had commanded them, and prepared the Passover lamb. And in the evening he sat at
dinner with the twelve. And as they ate, He said:

Jesus

Truly I say to you: one among you will betray me.

9d. Evangelist

And they were very troubled and began, each one among them, to say to him:

9e. Chorus I

Lord, is it I?

10. Chorale

*It is I, I should atone,
bound hand and foot
in hell.
The scourges and the bonds
and what you endured,
my soul has earned.*

11. Evangelist

He answered and said:

Jesus

He who has dipped his hand in the bowl with me will betray me. The Son of Man will indeed pass away as it stands written of him; yet woe to the man through whom the Son of Man is betrayed! It would be better for him if this man had never been born.

Evangelist

Then Judas, who betrayed him, answered and said:

Judas

Is it I, Rabbi?

Evangelist

He said to him:

Jesus

You say it.

Evangelist

While they ate, however, Jesus took the bread, blessed and broke it and gave it to the disciples and said:

Jesus

Take, eat, this is my body.

Evangelist

And he took the cup and blessed it, gave it to them and said:

Jesus

Drink from this, all of you; this is my blood of the new covenant, which is poured out for many for the forgiveness of sins. I say to you: from now on I will not drink again from this fruit of the vine until the day when I drink again with you in my Father's kingdom.

12. Recitative S (Chorus I)

Although my heart is swimming in tears,
since Jesus takes leave of me,
yet his Testament brings my joy:
his flesh and blood, o preciousness,
he bequeaths to my hands.
Just as in the world, among his own,
he could not wish them harm,
just so he loves them to the end.

13. Aria S (Chorus I)

I will give you my heart;
sink within, my Saviour!
I will sink into you;
although the world is too small for you,
ah, you alone shall be for me
more than heaven and earth.

14. Evangelist

And when they had spoken the benediction, they went out to the Mount of Olives. Then Jesus said to them:

Jesus

Tonight you will all be angry at me. For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered." When, however, I rise again, I shall go before you into Galilee.

15. Chorale

*Acknowledge me, my Guardian,
my Shepherd, take me in!
From you, source of all goodness,
has much good come to me.
Your mouth has nourished me
with milk and sweet sustenance;
your spirit has lavished upon me
much heavenly joy.*

16. Evangelist

Peter answered, however, and said to him:

Peter

Even though everyone will be angry at you, yet I will never be angry.

Evangelist

Jesus said to him:

Jesus

Truly, I say to you: tonight, before the cock crows, you will deny me three times.

Evangelist

Peter said to him:

Peter

Even if I must die with you, I will not deny you.

Evangelist

All the other disciples also said the same.

17. Chorale

*I will stay here with you,
do not scorn me!
I will not leave you,
even as your heart breaks.
When your heart grows pale
at the last stroke of death,
Then I will hold you fast
In my arm and bosom.*

18. Evangelist

Then Jesus came with them to a garden, which was called Gethsemane, and spoke to his disciples:

Jesus

Sit here while I go over there and pray.

Evangelist

And he took Peter and the two sons of Zebedee with him, and began to mourn and despair. Then Jesus said to them:

Jesus

My soul is troubled even to death; stay here and watch with me!

19. Recitative T (Chorus I) and Chorus II

O pain!
Here the tormented heart trembles;
how it sinks down, how his face pales!

What is the cause of all this trouble?

The Judge leads him before judgment.
No comfort, no helper is there.

Alas! My sins have struck you down;

He suffers all the torments of Hell,
he must pay for the crimes of others.

*I, alas, Lord Jesus, have earned this,
that you endure.*

Ah! Could my love for you,
my Saviour, diminish or bring aid
to your trembling and your despair,
how gladly would I stay here!

20. Aria T (Chorus I) and Chorus II

I will watch with my Jesus,
- So our sins fall asleep. -
My death
is atoned for by his soul's anguish;
his sorrow makes me full of joy.
- Therefore his deserved suffering
must be truly bitter and yet sweet to us. -

21. Evangelist

And went away a bit, fell down on his face and prayed and said:

Jesus

My Father, if it is possible, let this Cup pass from me; yet not as I will it, rather as you wish.

22. Recitative B (Chorus II)

The Saviour falls down before his Father;
through this he lifts up himself and everyone
from our fall
to God's grace again.
He is ready
to drink the Cup of
death's bitterness,
in which the sins of this world
are poured and which stink horribly,
since it is pleasing to our loving God.

23. Aria B (Chorus II)

Gladly will I force myself
to take on the Cross and the Chalice,
yet I drink after the Saviour.
For his mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter taste of sorrow,
through his first sip.

24. Evangelist

And he came back to his disciples and found them sleeping, and said to them:

Jesus

Couldn't you then remain awake with me one hour? Stay awake, and pray, so that you do not fall into temptation! The spirit is willing, but the flesh is weak.

Evangelist

For a second time he went away, prayed and said:

Jesus

My Father, if it is not possible that this Cup pass away from me, then I will drink it; thus may your will be done.

25. Chorale

*What my God wills always occurs,
His will is the best;
he is ready to help those
who believe firmly in him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God, rely upon him firmly,
God will never abandon.*

26. Evangelist

And he came back and found them sleeping, nevertheless, and their eyes were full of sleep. And he left them and went away another time and prayed for the third time, and spoke the same words. Then he came back to his disciples and said to them:

Jesus

Alas! Do you wish to sleep and rest now? Behold, the hour has come, when the Son of Man is to be handed over into the hands of sinners. Get up, let us go; see, he who betrays me is here.

Evangelist

And as he was speaking, behold, there came Judas, one of the twelve, and with him a large troop from the high priest and the elders of the people with swords and spears. And the betrayer had given them a sign and said: "The one that I will kiss is him; seize him!" And just then he stepped forward to Jesus and said:

Judas

Greetings to you, Rabbi!

Evangelist

And kissed him. However Jesus said to him:

Jesus

My friend, why did you come?

Evangelist

Then they stepped forward and laid hands on Jesus and seized him.

27a. Aria SA (Chorus I) and Chorus II

Thus my Jesus is now captured.
- Leave him, stop, don't bind him! -
Moon and light
for sorrow have set,
since my Jesus is captured.
They take him away, he is bound.

27b. Chorus I & II

Are lightning and thunder
 extinguished in the clouds?
 Open the fiery abyss, O Hell,
 crush, destroy, devour, smash
 with sudden rage
 the false betrayer, the murderous blood!

28. Evangelist

And behold, one of those who were with Jesus stretched out his hand and struck a servant of the high priest, and cut off his ear. Then Jesus said to him:

Jesus

Put your sword back in its place; for whoever takes the sword will perish through the sword. Or do you think that I could not ask my Father to send me more than twelve legions of angels? How would the scripture be fulfilled then? It must happen thus.

Evangelist

At the time Jesus said to the crowd:

Jesus

You have come out as if to a murderer, with swords and spears to take me; yet I have daily sat among you and have taught in the Temple, and you did not arrest me. However all of this has happened in order to fulfil the writings of the prophets.

Evangelist

Then all the disciples deserted him and fled.

29. Chorale

*O mankind, mourn your great sins,
 for which Christ left his Father's bosom
 and came to earth;
 from a virgin pure and tender
 he was born here for us,
 he wished to become our Intercessor,
 he gave life to the dead
 and laid aside all sickness
 until the time approached
 that he would be offered for us,
 bearing the heavy burden of our sins
 indeed for a long time on the Cross.*

**INTERVAL**

Part Two

30. Aria A (Chorus I) and Chorus II

Alas, now my Jesus is gone!
- Where, then, has your beloved gone,
O most beautiful among women? -
Is it possible, can I behold it?
- Which way has your beloved turned? -
Alas! my lamb in the claws of a tiger;
Alas! Where has my Jesus gone?
- We will seek him with you. -
Alas! What shall I say to the soul,
when she asks me anxiously:
Alas! Where has my Jesus gone?

31. Evangelist

But after they had arrested Jesus, they brought him to the High Priest Caiaphas, where the scribes and the elders had gathered. Peter, however, followed him from afar to the palace of the high priest, and went inside and sat with the servants, so he could see how it came out. The high priests, however, and the elders, and the entire council sought false witness against Jesus, so that they could put him to death, and found none.

32. Chorale

*The world has judged me deceitfully,
with lies and false statements,
many traps and secret snares.
Lord, perceive me truthfully
in this danger;
protect me from malicious falsehoods!*

33. Evangelist

And although many false witnesses came forward, they found none.
Finally two false witnesses came forward and said:

Witnesses

He has said: I can destroy the temple of God and in three days build it up again.

Evangelist

And the high priest stood up and said to him:

High Priest

Do you answer nothing to this, that they say against you?

Evangelist

But Jesus was silent.

34. Recitative T (Chorus II)

My Jesus is silent
at false lies,
in order to show us
that his merciful will
is bent on suffering for us,
and that we, in the same trouble,
should be like him
and keep silent under persecution.

35. Aria T (Chorus II)

Patience, patience!
When false tongues pierce.
Although I suffer, contrary to my due,
shame and scorn,
indeed, dear God shall
revenge the innocence of my heart.

36a. Evangelist

And the high priest answered and said to him:

High Priest

I abjure you by the living God to tell us whether you are the Christ, the Son of God!

Evangelist

Jesus said to him:

Jesus

You say it. Yet I say to you: from now on it will come to pass that you will see the Son of Man sitting at the right hand of Power, and approaching in the clouds of heaven.

Evangelist

Then the high priest tore his garments and said:

High Priest

He has blasphemed God; what further witness do we need? Behold, now you have heard his blasphemy. What do you think?

Evangelist

They answered and said:

36b. Chorus I & II

He is worthy of death!

36c. Evangelist

Then they spit in his face and struck him with fists. Some of them, however, struck him in the face and said:

36d. Chorus I & II

Prophecy to us, Christ, who is it who strikes you?

37. Chorale

*Who has struck you thus,
my Saviour, and with torments
so evilly used you?
You are not at all a sinner
like us and our children;
you know nothing of transgressions.*

38a. Evangelist

Peter, however, sat outside of the palace; and a maid came up to him and said:

Maid I

And you were also with that Jesus of Galilee

Evangelist

He denied it however before them all and said:

Peter

I don't know what you are saying.

Evangelist

As he was going out of the door, however, another one saw him and said to those who were near:

Maid II

This one was also with that Jesus from Nazareth.

Evangelist

And he denied again, and swore to it:

Peter

I do not know the man.

Evangelist

And after a little while people standing around came up and said to Peter:

38b. Chorus II

Truly you are also one of them; your speech gives you away.

38c. Evangelist

Then he began to curse and swear:

Peter

I do not know the man.

Evangelist

And just then the cock crew. Then Peter remembered the words of Jesus, when he said to him: "before the cock crows, you will deny me three times." And he went out and wept bitterly.

39. Aria A (Chorus I)

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before you.
Have mercy, have mercy!

40. Chorale

*Although I have been separated from you,
yet I return again;
even so your Son set the example for us
through his anguish and mortal pain.
I do not deny my guilt,
but your grace and mercy
is much greater than the sin
that I constantly discover in me.*

41a. Evangelist

The next day, however, all the high priests and the elders of the people held a council about Jesus so that they could put him to death. And they bound him, led him out and turned him over to the Governor, Pontius Pilate. When Judas, who betrayed him, saw that he was condemned to death, he felt remorse and brought back the thirty silver pieces to the high priests and the elders and said:

Judas

I have done evil by betraying innocent blood.

Evangelist

They said:

41b. Chorus I & II

How does that concern us? See to it yourself!

41c. Evangelist

And he threw the silver pieces into the temple and left, and went away and hanged himself. However the high priests took the silver pieces and said:

High Priests

It will not do to put them into the coffers of God, since it is blood money.

42. Aria B (Chorus II)

Give me my Jesus back!

See the money, the murderer's fee,
tossed at your feet by the lost son!

43. Evangelist

They held a council, however, and bought a potter's field with them for the burial of pilgrims. Therefore this same field is called the Field of Blood to this very day. Thus was fulfilled what was spoken through the Prophet Jeremiah, who said: "They have taken thirty silver pieces, the price of him who was bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." Jesus, however, stood before the Governor; and the Governor questioned him and said:

Pilate

Are you the King of the Jews?

Evangelist

Jesus, however, said to him:

Jesus

You say it.

Evangelist

And to the accusations from the high priests and the elders he answered nothing. Then Pilate said to him:

Pilate

Do you not hear how harshly they accuse you?

Evangelist

And he answered him not even one word thus, to which even the Governor was greatly amazed.

44. Chorale

*Commit your path,
and whatever troubles your heart,
to the most faithful caretaker,
who directs the heavens,
who to the clouds, air, and winds
gives path, course, and passage;
he will find ways
for your feet to follow as well.*

45a. Evangelist

At the festival, however, the Governor had a custom of releasing a prisoner to the people, whichever they wanted. He had, however, at the time a most unusual prisoner named Barabbas. And as they were gathered together, Pilate said to them:

Pilate

Which one do you want me to release to you? Barabbas or Jesus, of whom it is said, he is the Christ?

Evangelist

For he knew well that they had handed him over out of envy. And while he sat upon the judgment seat, his wife sent to him and her message said:

Pilate's Wife

Have nothing to do with this righteous man; I have suffered much in a dream today on his account!

Evangelist

But the high priests and the elders convinced the people that they should ask for Barabbas and convict Jesus. So when the Governor answered and said to them:

Pilate

Which one between the two do you want me to release to you?

Evangelist

They said:

Chorus I & II

Barabbas!

Evangelist

Pilate said to them:

Pilate

What shall I do then with Jesus, of whom it is said, he is the Christ?

Evangelist

They all said:

45b. Chorus I & II

Let him be crucified!

46. Chorale

How strange is this punishment!

The Good Shepherd suffers for the sheep.

*The Lord, the Righteous One, atones for the crime
on his servant's behalf.*

47. Evangelist

The Governor said:

Pilate

What evil has he done then?

48. Recitative S (Chorus I)

He has done good things for all of us;
he gave sight to the blind,
he made the lame to walk,
he told us his Father's word,
he drove out the devil,
he has strengthened the troubled.
He took sinners in and embraced them,
other than that, my Jesus has done nothing!

49. Aria S (Chorus I)

Out of love my Saviour wants to die.
He knows nothing of a single sin;
so that the eternal destruction
and the punishment of judgment
would not remain upon my soul.

50a. Evangelist

They screamed even more and said:

50b. Chorus I & II

Let him be crucified!

50c. Evangelist

When Pilate saw, however, that he achieved nothing, rather that a much greater riot occurred, he took water and washed his hands before the people and said:

Pilate

I am innocent of the blood of this righteous man, see to it yourselves!

Evangelist

Then all the people answered and said:

50d. Chorus I & II

Let his blood be on us and on our children.

50e. Evangelist

Then he released Barabbas to them; but he had Jesus scourged and handed him over to be crucified.

51. Recitative A (Chorus II)

Forgive this, God!
Here stands the Saviour bound.
O scourging, o blows, o wounds!
You hangmen, stop!
Doesn't the soul's anguish,
the sight of such horror soften you?
Alas indeed! You have such hearts
that are like the whipping posts themselves
and even much harder.
Have mercy, stop!

52. Aria A (Chorus II)

If the tears on my cheeks
can do nothing,
o then take my heart as well!
Yet let it be, in the flow,
as the wounds gently bleed,
the offering-bowl as well.

53a. Evangelist

Then the soldiers of the Governor took Jesus with them into the courthouse and gathered around him the entire troop; and undressed him and put a purple mantle on him; and they wove a crown of thorns and set it upon his head, and a reed in his right hand, and they bowed before him and mocked him, saying:

53b. Chorus I & II

Hail to you, King of the Jews!

53c. Evangelist

And they spit on him and took the reed and struck his head with it.

54. Chorale

*O Head, full of blood and wounds,
full of suffering and shame!
O Head, bound in mockery
with a crown of thorns!
O Head, once beautifully adorned
with the highest honour and beauty,
now rather supremely defiled:
be greeted by me!*

*You noble countenance,
before which rather should tremble and cover
the great powers of the world,
how spat upon are you,
How ashen you have become!
Who has treated the light of your eyes,
which is like no other light,
so shamefully?*

55. Evangelist

And when they had mocked him, they took off the mantle and put his clothes back on; and led him out to be crucified. And as they were going out, they found a man from Cyrene named Simon; they compelled him to carry his cross for him.

56. Recitative B (Chorus I)

Yes, willingly are flesh and blood
compelled to the Cross;
The better it is for our souls,
the bitterer it feels.

57. Aria B (Chorus I)

Come, sweet Cross, this I want to say:
My Jesus, give it always to me!
If my suffering becomes too heavy one day,
you yourself will help me bear it.

58a. Evangelist

And when they had come to the place named Golgatha, which is translated the place of the Skull, they gave him vinegar to drink mixed with gall; and when he tasted it, he would not drink it. When they had crucified him, however, they divided up his clothing and tossed lots over them, so that what was spoken through the Prophets was fulfilled: "They have divided my clothing among them, and over my robe they have cast lots." And they sat around and kept watch. And over his head they lifted up a written sentence of death, namely: "This is Jesus, the King of the Jews." And there were two murderers crucified with him, one to his left and one to his right. But those who passed by cursed at him and shook their heads, saying:

58b. Chorus I & II

You who destroy the temple of God and build it up again in three days, help yourself! If you are the Son of God, climb down from the Cross!

58c. Evangelist

In the same way the high priests also mocked him, together with the scribes and the elders, saying:

58d. Chorus I & II

He has helped others and he cannot help Himself. If he is the King of Israel, let him climb down now from the Cross, and we will believe in him. He has trusted in God to rescue him now; he lied, because he said: "I am the Son of God."

58e. Evangelist

In the same way he was reviled by the murderers who were crucified with Him.

59. Recitative A (Chorus I)

Alas, Golgatha, unhappy Golgatha!
 The Lord of glory
 must shamefully perish here,
 the blessing and salvation of the world
 is placed on the Cross as a curse.
 From the Creator of heaven and earth
 earth and air shall be withdrawn.
 The innocent must die here guilty;
 this touches my soul deeply;
 Alas, Golgatha, unhappy Golgatha!

60. Aria A (Chorus I) and Chorus II

Look, Jesus has stretched out his hands
 to embrace us,
 come! - where? - in Jesus' arms.
 Seek redemption, receive mercy,
 seek it! - where? - in Jesus' arms.
 Live, die, rest here,
 you forsaken chicks,
 stay! - where? - in Jesus' arms.

61a. Evangelist

And from the sixth hour there was a darkness over the entire land until the ninth hour. And at the ninth hour Jesus cried out loudly and said:

Jesus

Eli, Eli, lama sabachtani?

Evangelist

That is: "My God, my God, why have you forsaken me?" Some of those, however, who were standing by, when they heard this, said:

61b. Chorus I

He is calling Elijah!

61c. Evangelist

And some of them quickly ran, took a sponge and filled it with vinegar, and put it on a reed for him to drink. But the others said:

61d. Chorus II

Stop! Let's see whether Elijah comes and helps him.

61e. Evangelist

But Jesus cried out loudly once again and died.

62. Chorale

*When I must depart one day,
 do not part from me then,
 when I must suffer death,
 come to me then!
 When the greatest anxiety
 will constrict my heart,
 then wrest me out of the horror
 by the power of your anguish and pain.*

63a. Evangelist

And behold, the veil of the temple was torn in two pieces from top to bottom. And the earth shook, and the cliffs were rent, and the graves opened up, and many bodies of saints arose, who were sleeping, and came out of their graves after his resurrection and came into the Holy City and appeared to many people. The Captain, however, and those with him who were guarding Jesus, when they saw the earthquake and what happened then, they were terrified and said:

63b. Chorus I & II

Truly, this was the Son of God.

63c. Evangelist

And there were many women there, watching from a distance, who had followed him from Galilee and had served him, among whom were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of the sons of Zebedee. In the evening however, came a rich man from Arimathea, named Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' body. Then Pilate ordered that it be given to him.

64. Recitative B (Chorus I)

In the evening, when it was cool,
Adam's fall was made apparent;
in the evening the Saviour bowed himself down.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The pact of peace with God has now been made,
since Jesus has completed His Cross.
His body comes to rest,
Ah! dear soul, ask,
go, have them give you the dead Jesus,
O salutary, o precious remembrance!

65. Aria B (Chorus I)

Make yourself pure, my heart,
I want to bury Jesus myself.
For from now on he shall have in me,
forever and ever,
his sweet rest.
World, get out, let Jesus in!

66a. Evangelist

And Joseph took the body, and wrapped it in a pure shroud, and laid it in his own new tomb, which he had carved out of a single rock, and rolled a large stone before the opening of the tomb and went away. But Mary Magdalene and the other Marys were there, and they sat opposite the tomb. On the next day, that followed after the Sabbath day, the high priests and Pharisees came all together to Pilate and said:

66b. Chorus I & II

Lord, we have remembered that this deceiver said, when he was still alive: "I will rise again after three days."
Therefore order that the tomb be guarded until the third day, so that his disciples do not come and steal him, and say to the people, "he has arisen from the dead," and the newest fraud would be worse than the first one!

66c. Evangelist

Pilate said to them:

Pilate

You have guards there; go and guard it as you see fit!

Evangelist

They went forth and protected the tomb with guards and put a seal on the stone.

67. Recitative BTAS (Chorus I) and Chorus II

Now the Lord is brought to rest.

- My Jesus, good night! -

The weariness is over, that our sins have given him.

- My Jesus, good night! -

O blessed bones,

see, how I weep over you with repentance and regret,

since my fall has brought such anguish upon You!

- My Jesus, good night! -

Lifelong, thousand thanks to you for your suffering,

since you held my soul's salvation so dear.

- My Jesus, good night! -

68. Chorus I & II

We sit down with tears

and call to you in the grave:

rest gently, gently rest!

Rest, you exhausted limbs!

- Rest gently, rest well. —

Your grave and headstone

shall, for the anxious conscience,

be a comfortable pillow

and the resting place for the soul.

- Rest gently, gently rest! -

Highly contented,

there the eyes fall asleep.



Unlike the Oratorio, which is a dramatic and exciting theatrical showpiece, the Passion is a devotional and liturgical work by tradition placed firmly in the liturgical offerings of the church on Good Friday. In respecting this tradition, and the sacred and very personal nature of the Passion, you are kindly requested to refrain from applause this evening, both at the end of the first half of the work, and at its conclusion.

We are grateful to Dr Phillip Gearing for the use of his chamber organ for tonight's performance.



Paul McMahon

Tenor

Performing regularly as a soloist with symphony orchestras, chamber music groups and choirs throughout Australia, New Zealand and Asia, tenor Paul McMahon is one of Australia's finest exponents of baroque and classical repertoire, particularly the Evangelist role in the Passions of J. S. Bach. Career highlights include Bach's *Johannes-Passion* with the Australian Chamber Orchestra under Richard Tognetti; Bach's *Matthäus-Passion* under Roy Goodman; Haydn's *Die Schöpfung* under the late Richard Hickox, Mozart's *Mass in C Minor* under Masaaki Suzuki and Mozart's *Requiem* with the Hong Kong Philharmonic Orchestra under Manfred Honeck.

Paul's recent collaborations include recitals with the renowned pianists Bengt Forsberg and Kathryn Stott, the New Zealand String Quartet and the Australia Ensemble. Paul has appeared as soloist in the festivals of Sydney, Melbourne and Brisbane and has given concerts for broadcast on ABC Classic FM and the MBS network. He was a member of The Song Company from 1997 to 2001, touring regularly with this ensemble throughout Australia, Asia and Europe. Paul's discography includes the solo album of English, French and Italian lute songs entitled *A Painted Tale*; a CD and DVD recording of Handel's *Messiah*; Handel's *Semele*; Monteverdi's *L'Orfeo*; Purcell's *The Fairy Queen*; Mozart's *Requiem* and *Idomeneo*, Carl Orff's *Carmina Burana* and Fauré's *La naissance de Venus*. He is featured on *Swoon - A Visual and Musical Odyssey* and *The Swoon Collection Gold Edition*; the Christmas discs *Perfect Day*, *Silent Night and Glorious Night*, *Prayer for Peace*; *Eternity*; *Danny Boy*, *Ye Banks and Braes*, *Praise II* and the soundtrack to the Australian feature film *The Bank*. In 2014, he appeared as soloist with the Melbourne and Adelaide Symphony Orchestras and sang The Evangelist in Perth and Melbourne.

Paul accepted a Churchill Fellowship in 2002 to undertake intensive study in baroque repertoire under the tutelage of Marius van Altena at the Royal Conservatoire in The Hague, Netherlands. He holds a Bachelor of Creative Arts degree from the University of Southern Queensland, a Graduate Diploma of Music from the Queensland Conservatorium Griffith University and a Master of Music (Performance) degree from the Sydney Conservatorium of Music. Awarded a Griffith University Postgraduate Research Scholarship, Paul recently completed his PhD, which examined the delivery of baroque performance practice pedagogy in higher education. His academic research includes publications on works by Handel and Draghi, vocal pedagogy and historical performance practice. An experienced teacher and lecturer, Paul was a member of the academic staff at the University of Newcastle from 2005 –2012. He is currently a Lecturer in Music at the Australian National University, Canberra.

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Patrick Murphy

Director

Patrick Murphy holds the position of Cello Performance Fellow at the School of Music, University of Queensland. He is also a member of the Southern Cross Soloists, resident at the Queensland Performing Arts Centre and the White Halo Ensemble, Ensemble in Residence at the School of Music at UQ. Patrick was a founding member of the Tankstream Quartet, first prize-winners in the Melbourne National Chamber Music Competition (2000) and the Osaka International Chamber Music Competition, Japan (2001), and audience prize-winners in the Melbourne International Chamber Music Competition (2003). Continuing studies with the Alban Berg Quartet in Cologne they performed throughout Europe, including a broadcast by the BBC at Wigmore Hall, and radio and television appearances in Japan, Austria and France. In 2004 they were invited by the Australian Government to play for the reception of the Royal Wedding of Crown Prince Frederick and Princess Mary Donaldson in Fredenborg Castle, Copenhagen.

Patrick has performed regularly with the Australian World Orchestra, the Sydney Symphony Orchestra and the Australian Opera and Ballet Orchestra, and has been invited to play as guest principal with the Camerata of St John's and the Australian String Quartet. As well as orchestral and chamber commitments, Patrick has appeared in concerto performances with the Brisbane Symphony Orchestra, The Metropolitan Orchestra (Sydney) and the University of Queensland Symphony Orchestra, and commissioned and premiered new works for solo cello by Australian composers including Paul Dean and James Ledger. Patrick has directed Pulse Chamber Orchestra since its inception in 2012, developing an eclectic program ranging from the early baroque to the music of today. Collaborations with voices include the sacred works of Britten, Bruckner, CPE Bach, Rutter, and JS Bach.

CHOIR ONE

Soprano

Madeleine Short
Emma Bunzli
Naomi Jowett
Jasmine Zuyderwyk
Alison Paris
Brianna Rankine
Jessica Kuhn
Emma Short
Naomi Klazinga

Alto

Jaimee Dowsett
Siobhan Buttin
Jacquelyn Prior
Maria Woolford
Giulia Gigante
Beatrix Passmore
Thalia Prakash

Tenor

Kurt Schouten
Daniel Darveniza
Aiden Nosenzo
Timothy Andrews
Morgan Roberts

Bass

Kevin Edwards
Daniel Dempster
Matt Fraser
Joshua Clifford
Paul Conrad
Lachlan Guilfoyle
Dominic Retschlag

ORCHESTRA ONE

Solo Violin

Eleanor Hill

Violin 1

Claire Weatherhead

Violin 2

Isabelle Young
Toukie Wood

Viola

Joseph Chan
Flora Cawte
Lauren Foster

Cello

Hannah Harley (continuo)
Simon Svoboda (viola da gamba solo)

Oboe 1

Max Dawson

Oboe 2

Sophie Elston

Flute 1

Cassandra Slater

Flute 2

Kenny Han

Organ continuo

Andrej Kouznetsov
(Organist, St John's Cathedral)

CHOIR TWO

Soprano

Emma Burridge
Amelia Bailey
Allie Godbold
Alissa Bermingham
Genevieve Nolan
Prathana Thevar-Brink
Cheryl Fiedler
Cathy Zhang
India Scobie
Hei So
Dan Wang
Jenny Gunnarsson

Alto

Vanessa Crane
Talia Garrett-Benson
Taisha Paterson-Burr
Chloe Arentz
Jaquille Pringle
Brooke Smith
Julia Davidson
Karina Diaz

Tenor

Dugald Lowis
Lachlan Matthews
Hainian Yu
Ben Barruel
Ross Jelf

Bass

Vikram Goonawardena
Kristian Scott
Daniel Yasar
Zachary Vella
Ben Anderson
Troy Castle
Connor D'netto
Davis Dingle

ORCHESTRA TWO

Solo Violin

Helena Wang

Violin 1

Ann Carew

Violin 2

Amy Hosking

Viola

Matthew Ryan
Daniel Troung
Jamie Battams

Cello

Daniel Chiou (continuo)
Rory Smith

Oboe 1

Gabrielle Knight

Oboe 2

Justin Lamy

Flute 1

Alexandra Huyghebaert

Flute 2

Xinyu Wan

St John's Cathedral Boy Chorister for a Day



Do you know a young boy who likes to sing?

This is an exciting opportunity for boys (ideally 7-9 years of age) to experience life as a chorister in one of Australia's finest church buildings. The ability to already read music is not necessary.

They will spend the afternoon rehearsing, meeting the staff and current boy choristers, and touring the inspiring Cathedral. Then they will join the whole Cathedral Choir in singing a service of Evensong, to which all family and friends are most warmly invited.

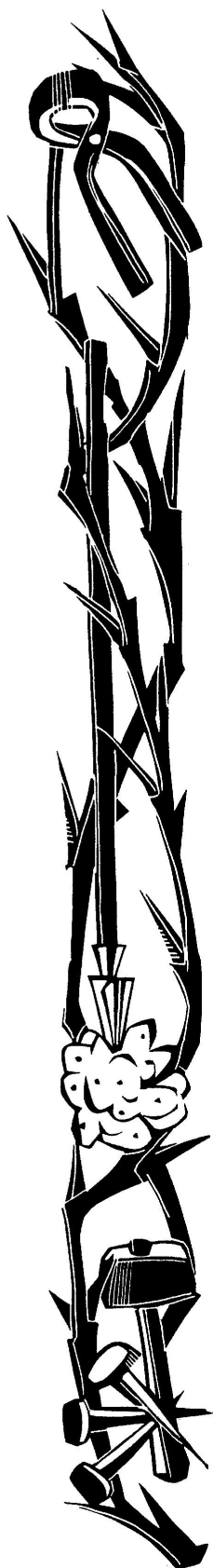


For further information, or to register, please contact Andrej Kouznetsov, the Cathedral Organist, at
AKouznetsov@stjohnscathedral.com.au

I'm so grateful to my parents for taking me along to experience life in the Cathedral Choir. My memories of choir life are deeply happy ones and I can't imagine how impoverished my life would be nowadays if I hadn't been a choirboy. – A former cathedral chorister

Sunday 23 April, 2pm-7pm

FROM TO LAMENTATION EXALTATION



HOLY SATURDAY — 15 APRIL

8.30am Morning Prayer

EASTER DAY — 16 APRIL

5.30am The Great Vigil of Easter, with Lighting of the
New Fire and the reaffirmation of
baptismal vows
sung by the Cathedral Choir
Darke in F • Taverner *Dum transisset Sabbatum*
Langlais *Incantation pour un jour saint*

7.30am Holy Eucharist with hymns

9.30am Choral Eucharist sung by the Cathedral Choir
N. Jackson *Mass for a Saint's Day*
Dove *Seek him that maketh the seven stars*
Dupré *Allegro deciso*, from *Évocation*

5.00pm Holy Eucharist

6.00pm Choral Evensong sung by the Cathedral Singers
Ebdon Responses • Leighton *Second Service*
Hewitt Jones *My beloved spake*
Vierne *Final (Symphonie I)*